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ABSTRACT

The objectives of the Educational Materials Project were to produce print materials to accompany "The Faces of Change," a series of 26 films and some 60 essays and instructional documents produced for college classes between 1972 and 1975. The scope of the project covered two film production grants, a grant for archiving uncut footage at the National Anthropological Film Center, a grant to produce accompanying film essays, and a final grant for additional instructional materials. Cost of producing the footage was $875 per finished minute. Some 60 people participated in the project. The project entailed producing materials on five themes in five societies for the purpose of creating interchangeability of the materials, either by culture or by theme. The main philosophy behind the project was that of visual evidence using film as raw data. The basic premise was that some visual materials are sufficiently representative of reality to support scientific judgements and that valid research footage is a useful instructional tool. The overall project was reviewed in professional journals as outstanding, has received six national awards, and has been much utilized at the college level. Some utilization has also occurred at the pre-college level and in educational television usage. (Author/CM)

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Final Report

"Faces of Change Series"

Documentary Film Project

American Universities Field Staff

by

Norman N. Miller, Ph.D
Project Director

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SUMMARY

The objectives of the Educational Materials Project were to produce print materials to accompany the Faces of Change film series produced for college classes between 1972-1975. This project was the final phase of a program that produced 26 films with some 60 essays and instructional documents.

The scope of the total project was briefly as follows: Two film production grants, one grant for archiving uncut footage at the National Anthropological Film Center (Smithsonian Institution), a grant to produce accompanying film essays and a final grant for additional instructional materials. The total footage exposed was 160,000 feet, on five locations, editing ratio at 9 to 1 with a production cost of $875 per finished minute. Some 60 people participated in the project including the principal filmmakers, AUFS cultural advisers, film editors, translators, and support staff.

The technique developed was that of using film on a 5 x 5 format, i.e., materials available on 5 societies and by 5 themes. This format gives instructors interchangeability of the materials, either by culture or by theme.

The main philosophy behind the project was that of visual evidence wherein film is used as raw data.

The overall project has been critically reviewed in professional journals as outstanding (see reviews). It has received six national awards and utilization at the college level has been good. Some utilization has occurred at the pre-college level and in educational television usage.

Acknowledgement

The American Universities Field Staff film program in the past six years has been privileged to work with a number of program and staff officers at the National Science Foundation. We are pleased to acknowledge the guidance and assistance of Dr. Alfred Borg, Dr. Jerome Daen, Dr. John Snyder, Dr. Arnold Strassenburg, and Dr. Alice Withrow.

FACES OF CHANGE

The American Universities Field Staff announces the release of a series of 27 documentary films entitled FACES OF CHANGE. The films focus on people under a variety of ecological conditions and on their aspirations and beliefs. The roles of women, education, social and economic systems, and the effects of modernization on values are themes explored in each of five rural settings -- Bolivian highlands, northern Kenya, northern Afghanistan, Taiwan, and the Soko Islands off the China Coast.

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In the Field Staff's multidisciplinary effort to analyze whole societies, the medium of film has proved a superb ally. The production of a film series that touches on the universals of the human condition reflects the organization's long-time preoccupation with social comparison. Working in tandem, using neither scripts nor professional actors, social scientists and filmmakers have sought to capture a sense of truth that would not only lead to an understanding of unfamiliar cultures, but also cause Western audiences to ask questions about their own society. At a prerelease screening the films were described as "a rare combination of scholarship and art."

Twenty-five of the films were made over a period of three years under a grant from the National Science Foundation. Produced by Dr. Norman N. Miller, the completed films were made from a total of 85 hours of 16 mm color film footage from the five locations. The National Film School in Beaconsfield, England, provided facilities for editing and finishing the films. "Women in a Changing World" was a co-production with the International Planned Parenthood Federation.

An additional grant from the National Science Foundation has made possible the preparation of printed materials to accompany the films. Based on information gathered by the Field Staff's area representatives, these include basic documentation, interviews, biographies of key persons in the films, charts, tables, and maps. The materials are intended to complement the observational approach used in the filming and help answer questions raised by viewers. Like the films, the printed materials will be available to educational institutions, libraries, and other interested organizations and individuals.

For additional information, contact Fieldstaff Films, The American Universities Field Staff, 3 Lebanon Street, Hanover, New Hampshire 03755 (603-643-2110; 212-986-6723).

FILM DESCRIPTIONS ON REVERSE

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(Over)

KENYA

KENYA BORAN I and II

A growing town and a new road encroach upon the territory of a once isolated desert people. Two fathers and their sons confront difficulties between old ways and new. The film leads to speculation on the outcome of their choices. (*33 min./33 min.*)

BORAN HERDSMEN

The Boran of northern Kenya have time honored solutions for the problems associated with their dependence on cattle for a living. Direct government intervention and the indirect impact of modernization are changing the old patterns. How will the changes be accomplished and what effects will they have? (*17 min.*)

HARAMBEE ("Pull Together")

Harambee, Kenya's Independence Day slogan, means "pull together." But the ideal of a united Kenya is still a new concept for formerly isolated peoples in the north. Their accommodation to the Harambee's festivities suggests some of the difficulties of changing long established beliefs. (*19 min.*)

BORAN WOMEN

The availability of education and other aspects of modernization are changing Boran women's attitudes even while they maintain their traditional and influential roles in a herding culture. (*18 min.*)

AFGHANISTAN

AFGHAN VILLAGE

A collage of daily life in Aq Kupruk builds from the single voice that calls townspeople to prayer, the brisk exchange of the bazaar, communal labor, and the uninhibited sports and entertainment of rural Afghans. (*45 min.*)

NAIM AND JABAR

The hopes, fears, and aspirations of adolescence are expressed in the close friendship of two Afghan boys. With intimate understanding, the film makers and their subjects have produced a film rich in fact and themes of universal concern. (*50 min.*)

WHEAT CYCLE

The people and their labor are bound to the land in the cycle of activities from the sowing to the harvesting of wheat. Without narration or subtitles, the film conveys a sense of unity between the people and the land. (*16 min.*)

AFGHAN NOMADS: THE *MALDAR*

At dawn the caravan descends on Aq Kupruk from the foothills of the Hindu Kush. In their camp and in commerce with the townspeople, the *maldar* reveal the mixture of faith and distrust that have kept nomads and sedentarists separate yet interdependent over the centuries. (*21 min.*)

AFGHAN WOMEN

The words of the women and the rhythm of their lives in seclusion suggest both satisfying and limiting aspects of the women's role in an Afghan rural community. (*17 min.*)

CHINA COAST

ISLAND IN THE CHINA SEA

Tai a Chau is home for both farmers and fishermen, who live aboard small junks and use the island as a permanent harbor. The daily routines of Mr. Wong, a fisherman, and Mr. Ng, a farmer, are representative of their respective problems of survival and hopes for the future. (*33 min.*)

HOY FOK AND THE ISLAND SCHOOL

A fourteen-year-old boy living with his family in a fishing junk near a small island in Hong Kong territory reflects on his visits to an ancient harbor town, on his experience in school, and on his future. (*32 min.*)

CHINA COAST FISHING

The traditional "floating population" who fishes Chinese coastal waters from family sized junks based in Hong Kong harbor is in competition with salaried fishermen using motorized boats. The combined effect of education and an increased integration with shore life is putting further strain on old ways. (*19 min.*)

THE ISLAND FISHPOND

The need for a new freshwater fish pond focuses the island community, representatives of the Hong Kong government, and a single entrepreneur on an effort to increase productivity and economic well being on Tai a Chau. (*13 min.*)

THREE ISLAND WOMEN

A young, a middle-aged, and an old woman all agree that life on a small Chinese island in Hong Kong waters is better for them than in the past. Participating fully in the island's decision-making and economic life, they also share equally with men the rigors of manual labor. (*17 min.*)

TAIWAN

PEOPLE ARE MANY, FIELDS ARE FEW

Three farm families, engaged in Taiwan's long summer two-crop rice cycle, compare their lives to those of industrial laborers, expressing both pride and anger concerning present and future conditions of farm life. (*32 min.*)

THEY CALL HIM AH KUNG

Ah Kung, like most of his schoolmates, will inherit the family farm. Yet he may choose to leave farming, attracted by industry and the urban life style. Ah Kung's personal dilemma symbolizes a national problem affecting Taiwan's ability to continue to feed its population adequately. (*24 min.*)

WET CULTURE RICE

Taiwan's rice farmers rely less on mechanization than on human labor to produce and harvest two crops during the annual agricultural cycle. Their meticulous cultivation methods achieve the highest average yields per acre in the world. (*17 min.*)

THE RURAL COOPERATIVE

The Tsao Tung Farmers Association typifies rural cooperatives in Taiwan. It is the center of social, leisure, and economic activities for the 9,600 families who own the cooperative and rely on it for services ranging from irrigation, provision of seeds and fertilizers, farm implements to crop storage and marketing. (*15 min.*)

A CHINESE FARM WIFE

Mrs. Li, whose husband is a salaried factory worker, is a full participant in farming and community activities in addition to her role in supervising the children's education and managing the household. (*17 min.*)

WOMEN IN A CHANGING WORLD

In the highlands of Bolivia, the cities and towns of Afghanistan, in northern Kenya, and on the China Coast, women are responding to the psychological and technological impact of modernization. In their own words and actions they speak to issues of universal concern affecting the lives of women everywhere. Traditional women's roles are being challenged by new opportunities created by modern education, family planning, and pressures for economic, social, and political equality. (*48 min.*)

BOLIVIA

VIRACOCHA

Mestizos and *campesinos* are linked by an exploitative economic system that heightens their mutual contempt. Market days and fiestas provide opportunities for *mestizos*, alternately benign and abusive, to assert their social dominance over the Aymará and Quechua. (*30 min.*)

THE CHILDREN KNOW

The deep division in Andean society between *campesinos* and *mestizos*, rural and townspeople, begins at birth, is perpetuated by the schools, and continues through life. Evidence of discrimination's physical effect—the malnourished and diseased children examined by a traveling "doctor"—is not mitigated by the formal Flag Day festivities that bring Indians and *mestizos* together. (*33 min.*)

POTATO PLANTERS

An Aymará family plants potatoes, prepares and eats a meal, and discusses the religious and astronomical forces that control its destiny. The stark routine of this typical day contrasts with the complexity of their beliefs, bringing us closer to understanding their life and our own. (*19 min.*)

ANDEAN WOMEN

Aymará women embody a common paradox. The cultural ideal is that women should be subservient to men, and assigned tasks appropriate to their inferior strength and intelligence. In fact, they perform many tasks vital to survival, yet see themselves only as "helpers" in a male-dominated world. (*19 min.*)

THE SPIRIT POSSESSION OF ALEJANDRO MAMANI

An old Bolivian man nears the end of his life. He has property and status but not contentment. Possessed of evil spirits, he opens his heart to the film makers to reveal his anguish. His personal anguish brings us close to every man's confrontations with old age and death. (*27 min.*)

MAGIC AND CATHOLICISM

The people of the Bolivian highlands blend in thought and practice the religion of their ancestors and that of their conquerors. A fatal automobile accident, coincident with the festival of Santiago, provides occasion for unique expressions of both faith and magic in the effort to influence events.

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Introduction

The final phase of the American Universities Field Staff films is herein put in context with the overall project and reported upon essentially in terms of utilization and the philosophy behind the project.

Utilization of the Film

After three years of working to gain broad acceptance of the film series, specifically at the college level (the project objective), a good deal of success has been attained. On wider use, the picture is less impressive, and in some sectors nonexistent. Let us look at these sectors individually.

1. The U.S. college market, smallest of the educational markets, has about 2500 colleges, community colleges and junior colleges as potential users. Some 320 institutions have purchased or rented one or more of the films. This represents 85% of sales and rentals (see Tables 1 and 2).

2. The pre-college market, usually including secondary schools, middle schools (grades 6-9) and primary schools (k-5), is a large and important educational market. Only about 10% of the usage has occurred here.

3. Television. After three years of negotiations, no nation-wide programming has occurred.

4. Local and closed circuit television has been a channel for a few episodic projects. Single airings of some of the footage have occurred, mostly at stations connected to universities. Purdue University, for example, aired the entire series with their own talk-show introductions, building a stage set with a small globe for the narrator. The use here was for university classrooms and the greater Lafayette community.

5. Overseas use. In 1974 a rental source was established in England (Concord Films) and has fulfilled requests in that country. Richard Price Associates, a television agent in the U.K., has handled sales abroad with a few films being sold for television in Germany, Holland, Greece and Angola. A few other nations have individual prints: Afghanistan, Kenya, Taiwan and Hong Kong governments received sets of films about their countries for the education ministries.

Table 1

Summary of Film Use

(April 1975 - April 1978)

Total sales	562 prints
Total single rentals	1912
Total number of colleges purchasing	96
Total number of entire series sold (26-film set)	31
Total number of colleges renting	296
Rental sources	7

Wheelock Educational Resources, N.H.

University of California (Berkeley)

Indiana University

Syracuse University

University of Wisconsin (Madison)

Michigan State University

University of Kansas

Table 2

Film Rental and Purchases

in Order of Frequency

(September 1976 - April 1978)

		Rental	Purchase
1.	Spirit Possession (Bolivia)	86	46
2.	Viracocha (Bolivia)	76	43
3.	Afghan Women (Afghanistan)	75	35
4.	The Children Know (Bolivia)	61	37
5.	Kenya Boran I (Kenya)	60	35
6.	Boran Women (Kenya)	60	34
7.	Kenya Boran II (Kenya)	59	34
8.	Potato Planters (Bolivia)	54	37
9.	Andean Women (Bolivia)	53	39
10.	Wet Culture Rice (Taiwan)	49	33
11.	Magic and Catholicism (Bolivia)	48	15
12.	Boran Herdsmen (Kenya)	40	33
13.	A Chinese Farm Wife (Taiwan)	39	27
14.	An Afghan Village (Afghanistan)	37	30
15.	Harambee (Kenya)	34	29
16.	Three Island Women (China Coast)	34	25
17.	Wheat Cycle (Afghanistan)	32	33
18.	Afghan Nomads (Afghanistan)	30	29
19.	People Are Many, Fields Are Small (Taiwan)	29	26
20.	They Call Him Ah Kung (Taiwan)	23	24
21.	Naim and Jabar (Afghanistan)	18	33
22.	The Rural Cooperative (Taiwan)	17	26
23.	Island In The China Sea (China Coast)	15	24
24.	China Coast Fishing (China Coast)	14	24
25.	Hoy Fok And The Island School (China Coast)	13	24
26.	The Island Fishpond (China Coast)	6	24

Specific Evaluations

Several classroom situations were used in evaluating the films in different ways. Consistently, as a series, the Bolivia and Kenya films gained accolades and the Taiwan series did not. Afghanistan was strong for some uses, weak for others. The China Coast series had special uses, but was generally thought not to be representative enough.

In terms of commentary, evaluations ranged broadly, but were generally positive except for the Taiwan series (which was appreciated mainly in the agricultural sector).

Andrea Kavanaugh, a graduate student at the International School, Brattleboro, Vermont, did a study of the film evaluations and reviews. Her report[3] noted:

> Response to the Faces of Change series from professors, students and reviews in academic journals is largely positive and enthusiastic. Almost invariably, the films were described as highly educational, visually beautiful and full of ethnographic detail. With the exception of high school students, the method of visual evidence - minimal narration and maximum 'raw footage' - stimulated speculation and interest rather than frustration. The films lend themselves effectively to many varied studies and interest groups, ranging from women's studies to comparative politics to ethnographic filmmaking.
>
> Criticism concentrated primarily on pacing and narration. Some viewers found the sequences too lengthy, making the films dull, and the narration too intermittent, leaving crucial information gaps.
>
> The following comments come from professors and students who reviewed the entire series: "exceptional...technically of the highest quality... stunning photography...visual evidence provides unlimited opportunities for cross-cultural and inter-regional comparative study, and the study of process...social and physical contents can be seen and heard...of particular geographic interest...presents countless opportunities for geographic exploitation...moving depictions of human lives in transition... evidential method of documentary filmmaking provides the viewer with the opportunity for greater involvement with the film subject, and more freedom to assemble the information observed, analyze it and draw independent conclusions from it...the simple, naturalistic story line - in the cinéma vérité mode - is highly effective...interviews presented with subtitles are particularly effective...films present powerful evidence and achieve a high level of viewer involvement...all films received enthusiastically by the viewers, anthropology majors and non-majors alike...extremely useful in terms of the moods that they captured and their overall realism."

The system of views was derived from university and professional journals.* In addition, faculty from 26 colleges and universities in the U.S. and U.K. provided evaluations of specific films.

Evaluations were also obtained from the American Film Festival, American Science Film Association, International Agricultural Development Service, International Bank for Reconstruction and Development, Farm Foundation, and the Agricultural Development Council. The films won six national

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Evaluations were also obtained from the American Film Festival, American Science Film Association, International Agricultural Development Service, International Bank for Reconstruction and Development, Farm Foundation, and the Agricultural Development Council. The films won six national awards (Appendix) including the American Film Festival's Blue Ribbon for The Spirit Possession of Alejandro Mamani.

*Comments and criticisms in this report are derived from the following sources: twenty-one professional journals, including American Anthropologist, The Professional Geographer, African Report, The History Teacher, Psychology of Women Quarterly, Journal of Cross-Cultural Psychology, ASA Review of Books, Latin American Research Review, EFLA Evaluations, MHospital and Community Psychiatry, Canadian Journal of African Studies, The New York Times, SIGNS - Journal of Women in Culture and Society, AAAS Books and Films, Latinamericanist MEDIA, International Studies Newsletter, DEA News, Political Change: A Film Guide, American Cinematographer.

Broader Utilization

My own views, admittedly biased, may be summarized briefly.

1. The classroom situation and seminars that have focused on "generating concepts from the films" have been successful, particularly in an exploratory type of learning situation.

2. The use of the 5 X 5 matrix has worked in part, especially with the interchange of films within a culture (such as Bolivia). The thematic use of the matrix has been less successful. The first films on rural society have been paired successfully with the education theme or the women's theme. The political theme films failed to work, essentially because it is a catch-all theme. The five women's films have been used comparatively, and four or five of the rural economy films have been used together effectively.

3. The single greatest use of the films on an ad hoc basis, has been in the area of women's studies.

4. The idea of using the film as evidence in a classroom "moot court" situation has been successful. Here students take the role of prosecutor, defense attorney, judge or jury, and study a film as basic evidence in a policy question (for example, should we or should we not increase educational resources on the evidence presented in Kenya Boran?)

5. Overall, the greatest breakthroughs in usage have come when a large group of colleges have banded together to hold their own workshops around the films and essentially share common classroom experiences. These include workshops in the California State Universities and Colleges (some 6 campuses coming together to form a workshop meeting 5 times over a two year period). This has led to a common course called the Faces of Change. In Indiana, the ICIP (Indiana Consortium for International Programs) acquired an entire set for its some 26 small college members, and has held four workshops on the most effective uses of those films. The Chatauqua Program, sponsored by the

National Science Foundation (U.S.) had a special two session, four day workshop around the films for 46 small colleges in the Northeast and East. Other similar workshops have occurred.

Narrative Report: Philosophy of Visual Evidence

The final phase of the project, 1975-1978, was an attempt to introduce the films to instructors throughout the U.S. via a series of workshops, seminars and demonstration courses. The overall success of the project was seen as dependent on gaining utilization of the materials, and instructors were seen as the key decision-makers in the utilization.

"Visual evidence" was a term I began to use after the filming was completed and while the project was struggling for acceptance with college instructors. I carried some of the excellent ideas of observational cinema expressed by MacDougall, Young and others out of the film genre and into the instructional lexicon. The notion of evidence, essentially film as raw data, made sense to instructors. The philosophy, if I may use that overly grand term, emerged from the following assumptions.[1]

I see film as time frozen. It allows reality to be recorded by the camera operator and thereafter reconstructed by the film editor. The reconstruction process can alter and embellish reality, or it can more faithfully rebuild reality while compressing time. To alter reality is a more artful use of evidence; to rebuild and compress visual data is more scientific.

Some film, like certain other visual materials and artifacts, can be used as raw data or evidence. When properly handled, evidential film can serve many purposes. Since its main purpose is to provide data the footage itself must be judged useful to those ends for both instruction and research. Film segments are used in basic research, often in a laboratory setting, for content analysis or interaction analysis. In teaching, film segments are used as data from which students can make field-type observations, generate hypotheses, and even gather evidence of their own attitudes and biases. In short, the footage must have a double capability: to serve in classroom as well as in research settings. Thus evidential film is a hybrid of two very different film approaches - the educational documentary and the scientific research film.

Research film, as used in many disciplines, consists basically of data that has been recorded, ordered, and annotated. Usually episodes are kept in the chronological order in which they originally occurred, and are identified as to date, place, time and people or laboratory animals involved. The experimental setting, temperature, object of the experiment, and other relevant information are usually noted. This written information is keyed to exact points on the film footage itself.

Educational documentary films, on the other hand, do not attempt to be research documents, although they may be useful as secondary research material. This genre has an enormous range: ethnographic and sociological films, films in psychiatry, psychology, mental health, geography, history, and politics. They are often concerned with a specific social problem and are usually edited for the "intellectual community of public television." In recent years there has been an outpouring of excellent documentaries, to the point that it is nearly impossible for instructors to keep up with professionally relevant films.

Why has a synthesis of the two basic approaches not occurred? Mainly because the distinct needs of research-oriented instructors, at the college level, have not until recently been taken up by filmmakers. Professor/filmmakers are a rarity and only a few filmmakers bring to their craft deep interest in or prolonged study of a particular academic discipline. Moreover, many filmmakers prefer to use the medium in a more flexible, less scientific way than is required of evidential film. Finally, because evidential film places the instructor's and the student's needs foremost, its appeal is directed toward a scholarly audience rather than the entertainment-oriented general public.

Ideally, making evidential films means that the filmmaker/social scientist should observe and record events with an absolute minimum of intrusion. By

exposing a great deal of film, and by filming over a long period of time, it is hoped that exceptionally revealing material can be gathered. Certain elements of TV's popular "candid camera" approach are found here, although a straightforward evidential technique would admit the existence of the camera and might even use footage that reveals the filmmakers or social scientists in context with other filmed events.

In short, evidential film borrows from a research orientation and from the educational documentary tradition. The central idea is that valid research footage is also useful instructional footage.

The visual evidence approach, then, flows from the premise that certain types of visual materials, particularly films, still photography, and maps, *can be used as reliable raw data.* This is a relatively new idea for some social scientists, although courts of law have used visual evidence for decades and governments have used maps, charts, and film for all manner of political deeds - including the changing of borders and the justification of wars. Briefly, to accept the notion of visual evidence, the viewer/researcher must accept the basic premise that *some visual materials are sufficiently representative of reality to support scientific judgments.*

From this main premise, other elements in an evolving philosophy of visual evidence might be stated as follows:

1. The Viewer/Researcher Imposes Limits of Acceptability. Certain minimum standards must be imposed on the visual evidence. These standards are *specific to the intended use,* but they include such factors as focus, exposure, and running time of particular film segments. In essence, the data must be sufficient for making judgments. For example, a three-minute sequence showing how nomads construct tents may be useful to an anthropologist interested in male-female or adult-youth work patterns. The same sequence may be rendered useless to an architectural student interested in space and construction details because of poor lighting and focus.

2. Context Acceptable to the Viewer/Researcher. Those who use visual evidence must be satisfied that the context of the footage is also sufficient for making judgments. This means essentially that there is *evidence within the frame*. The visual elements within the picture frame must be acceptable as a total statement: one cannot take into account what might have been happening outside the frame or behind the camera. It is much like looking through a window into a house, accepting what is seen in a room and not questioning what was occurring elsewhere in the house, or behind you in the garden.

3. True by Observation. Once the minimum standards of acceptance have been met, the viewer/researcher must accept the premise that "true" judgments can be made. If a concept or research finding is "true by observation" in a laboratory sense when seen and recorded by a reliable researcher in the field, it can be equally "true by observation" in a laboratory sense when *seen on film* and recorded by a reliable researcher. The laboratory expression "obvious by inspection" is an extension of the idea.

4. Film Gathered to Maximize its Use as Evidence. Just as there are guidelines in organizing any type of raw data, there are guidelines for those who prepare visual evidence. The main problem revolves around initial distortion in the filming. As noted, the scientists or social scientists must be a part of the decision as to what - why - and how - something is filmed. Lengthy technical guidelines are available on filming in the field, but evidential ends are served only if the subject matter is filmed in natural, undirected situations, without actors, without scripts, and without requests to those being filmed to repeat an event.

5. Film Edited so as to be Acceptable as Evidence. Because evidential films, like other documentaries, use standard editing techniques (segments lifted out of longer pieces of film), there is an inherent danger that even the most careful editing will distort the data. The raw, uncut film can be

manipulated and filtered for the audience in several ways. Some of these techniques remain within the bounds of acceptability; others do not. The limits must be set for the specific needs of the viewer/researcher. If they are exceeded, the film can no longer be considered as evidence. Manipulation, distortion, and filtering must be avoided on several fronts:

- editing...segments of film must be put together in a manner that does not distort "reality" in order to tell a story or make a point.

- subtitles...translations from a foreign language must be an accurate rendition of what is being said, albeit usually paraphrased.

- voice...if used instead of subtitles, must render an accurate translation of the vernacular in the film, again usually paraphrased.

- narration...if additional information is added to the film's sound track or inserted into the film as text, it must be relevant and accurate, as bias-free as possible; inaccuracies for "effect" are unacceptable.

- music...if seen being played or sung in the film is acceptable; as an add-on for effect or mood, it is usually not acceptable.

Learning Sequences and the Long, Long Film

One of the unfortunate "rules" in instructional films is the time limit a class period imposes on the running time of a film. These are arbitrary, but essentially a film over 40 minutes rarely gets used.

To get around this, and to give instructors a hand in creating their own screening patterns, we devised a format for the materials as illustrated on the next page.

The Format:

	Rural Society	Education	Rural Economics	Women	Beliefs
Bolivia	☐	☐	☐	☐	☐
Kenya	☐	☐	☐	☐	☐
Afghanistan	☐	☐	☐	☐	☐
Taiwan	☐	☐	☐	☐	☐
China Coast	☐	☐	☐	☐	☐
	Major Films		Support Films		

The Themes:

Major Films

Rural Society
Education-Socialization

Support Films

Rural Economy
Women
Beliefs

The advantages we thought were to give the instructor flexibility and comparability of film. A culture (Bolivia) could be studied with different emphasis, such as starting with the women's theme. Or, comparatively, Education could be looked at in five cultures. Pairs of films by topic, such as Food, are possible as are other combinations.

In actuality the "matrix" has only partially worked. Instructors tend to interchange materials within a culture. The Education and Women themes have worked well cross-culturally and pairs using the lead themes, Rural Society, with other films in that society have been tried.

What Strategies to Suggest

Once the films were completed and the "matrix" format studied by a number of social scientists, we began to prepare material that might suggest how they could best be used in the classroom.[2] Many of the more sophisticated instructors, particularly in anthropology, use a great deal of film and do

not need strategy ideas; many other disciplines do. We decided to suggest possibilities.

1. Basic Visual Analysis: Film can be profitably used to generate ideas and to build concepts along the lines of the course focus, usually with written assignments. This approach might call for the student to screen, analyze, and block out the visual evidence that supports a specific idea or theme and thereafter test and develop the ideas with other visual or print evidence. A student might pursue such themes as technological change, problems of political change, caste and class, or questions on the role of women. The general themes might be chosen by the instructor or worked out in class discussions.

Essentially, this approach emphasizes the teaching of new skills, particularly observation and extrapolation. Most of us do not know how to *read* film, that is to assess, analyze, and extrapolate information. It is important to be able to break down visual material and to understand its construction, to know when one is being manipulated or duped, to be able to see film in segments, to map it and to see its parts. Film should also be seen in its entirety for its overall impact (as with a book), but what must be avoided in this context is film as entertainment, as a "one-way," no-interaction medium. Unless instructors insist that film be used as a data source, that the film be vigorously analyzed, students will not learn to read film but rather (as one perplexed colleague stated) "let it wash over them like a warm bath."

2. Substitute or Preparation for Field Work. Visual evidence can provide a substutute or preparation for field work. Basic, reviewable, reusable evidence may be presented repeatedly to simulate field conditions, and to test observation skills. Written assignments which ask questions such as "what do you see?" or "how do you perceive this event?" might focus on a

particular kind of evidence either in a single situation or in a comparative context.

3. Specific Data. This approach is applicable for research, particularly at the graduate level. Using a stop-frame projector or a standard editing-viewing table, a film may be used as specific, segmental data. A small portion of a film may be repeatedly analyzed, "mapped," and then assessed and reported on with reference to its relationship to the specific segment or the entire film. Research methodologies such as content analysis or interaction analysis may be developed and adapted for the data.

4. Film to Reflect Cross-Cultural Questions. A "reflecting board" approach allows students to see the universal problems outside their own society and, at the same time, to gain insight into their own culture by achieving a little distance from it. For example, a Black Studies course in comparative culture, minority problems, or ethnic studies, rather than studying films on American Black problems in rural areas, might focus on rural problems in Kenya, asking the student to extrapolate and find universal issues. Rather than addressing political and economic issues concerning Native Americans in the United States, students might begin by studying problems of the Andean Indians in Bolivia; rather than minorities as seen in the United States, extrapolate similar situations in Taiwan or the China Coast films. The "reflection board" principle can be used in other areas. The approach is basically to show evidence "A" in order to stimulate understanding of evidence "B." The aim of such an approach can be to broaden perspectives, change attitudes, and reduce ethnocentricity.

5. Film with Questionnaires: Before and After Awareness. As a corollary of the above, raising the awareness of stereotyped attitudes - on race, class, ethnicity, etc. - can be accomplished by questionnaire before and after a set of films is shown.

6. Film as a Baseline Experience. It may be useful within a single academic discipline, or even for an entire college, to provide a common core of film-based experience for students at the introductory level. For example, required exposure to five foreign cultures through film and print allows instructors to build on this experience in other courses. Students may reuse the visual evidence encountered in the common course for more detailed research and writing in upper division courses.

A further rationale for film usage in this vein is that it serves as an initial equalizer among students. Not only can film be used repeatedly as a base line of visual evidence, re-creating a context for teaching and research, but it also gives each viewer a common starting point. Everyone is on an equal basis when first encountering the film. What students do with the information may differ, but the initial experience is at least standardized. Each individual sees the same material for the same length of time under the same conditions.

7. Film as Film. Film, or segments of film, may be assessed for filmic or communication value. Questions might evolve around more aesthetic and ethical questions, such as "how did the filmmaker proceed?" or more technical questions, such as "was the editing effective?" Courses in communications, journalism, documentary film, and radio/TV usually look at film as film. The debate between these approaches and film as a data source useful to social scientists can be constructive, particularly if the science versus art dichotomy is avoided or kept within bounds.

Conclusions

Overall, I am optimistic about the future of film in college-level teaching. A few rough and ready predictions might be something like the following: visual evidence will take on greater importance for many types of teaching and research. Students will learn to read film as critically as they now read print. The dinosaur projector, the spotty materials and the high costs of production will be overcome gradually. Papers at scholarly conferences will be increasingly supplemented by visual evidence, in video or other film modes. There will be a great deal more research by social scientists done with film, on film, with retrieval of film, on film pedagogy and on film research methods. Instructors will make their own films, often compiling what they wish from existing footage. Archival footage will be used increasingly, particularly for comparative research. Teaching clips in short segments will be developed and used interchangeably, as slides are used today. There will be a constant effort to give the instructor more control, more flexibility with materials and easier access to raw visual data. Most important, the old myth that those who work with "audio-visuals" are unscholarly will die away. Professional rewards will come to those who combine both teaching and serious research with film.

Norman N. Miller
Project Director

28 August 1978

APPENDIX A

The following panel and conference presentations were made by the project director on behalf of the film and print materials:

	Presentation	Norman N. Miller	Screenings
1975	Smithsonian Institution	17 July	Kenya Films (Legesse)
	Rural Sociological Association	22 August	Panel
	American Sociological Association	27-29 August	Panel, Screenings
	American Political Science Assoc.	2-5 September	5 Panels, screenings
	University of Hawaii	8-10 September	2 screenings
	Campus Committee Meeting, Chicago	19-20 September	Implementation
	ICIP Seminar, Indianapolis	21-22 September	Implementation
	ACUIIS, Washington, D.C.	2-3 October	2 Presentations
	University of Alabama, Tuscaloosa	4-9 Octoner	Screenings, Classes
	University of Alabama, Birmingham	9 October	Screening
	African Studies Association	29 October-1 November	2 Panels
	California Institute of Technology	3-7 November	Implementation
	University of Wisconsin, Madison	10-11 November	Implementation
	University of Wisconsin, Milwaukee	11-13 November	Implementation
	M.S.U., Lansing, Michigan	13-14 November	Implementation
	Middle East Conference, Louisville	20-22 November	2 panels
	Northwestern University	24 November	Lecture, East Africa
	American Anthropological Assoc.	2-6 December	1 panel
	N.S.F. Conference, Washington, D.C.	11-13 January	
	I.S.A., Toronto	25-27 February	
	Temple Conference, Philadelphia	10-13 March	Anthropology, screenings
	University of Hawaii	15-24 March	Course on Films
	Asian Studies Assoc., Toronto	19-21 March	2 Panels
	Kansas University	12-23 April	Course on Films
	M.S.U.	12-22 May	Short Course
	Int'l. Studies, I.U.	20-22 May	Conference around Films
	ISA Meeting, Toronto	27 February	Panel
1976	CSUC Workshop, California	5-6 March	Screenings
	COVA, Conf. on Visual Anthropology	11-13	Screenings & presentations
	University of Utah	24 March	Faculty workshop
	CSUC, California	26-27 March	Seminar & Workshop
	University of Hawaii	29 March - 10 April	Short course with films
	Kansas University	11-24 April	
	Michigan State University	10-19 May	Short course with films
	Intl. Studies Assoc, Regular Meeting, Indiana University	20-21 May	Three presentations
	Indiana University	9-10 September	Workshop for Faculty
	Political Science Task Force	21-24 October	Workshop
	Geography Task Force	31 October - 3 November	Workshop
	Asian Studies Assn Meetings, Boston	3-6 November	Panel with films
	Hampshire College	17-21 November	Chautauqua course with films
	University of Maryland	21-23 November	Chautauqua course with films
	Purdue University	31 November - 1 December	Workshop
	Comparative Education Task Force	2-4 December	Workshop

APPENDIX A (Cont'd)

	Rural Economy Task Force	13-15 January	
	Washington	3 February	
	University of Vermont	18 February	Faculty presentation
	Cornell	23 February	Faculty presentation
	Anthropology Task Force	26 February- 2 March	Workshop
1977	University of Colorado	6-9 March	Presentation
	Ramapo, NJ	28-30 March	Lecture on film
	Hampshire	1-3 April	Chautauqua course
	University of Maryland	4-5 April	Chautauqua course
	NYC	13 April	Presentation
	Geography Meetings, Salt Lake City	24-26 April	Panel
	Los Angeles, Cal. State System	26 April	Workshop
	University of Kansas	28-29 April	Short course
	Indiana University	9-20 May	Lecture with films

Film Awards for "Faces of Change" Series

	Award	Film
1975	American Film Festival	Spirit Possession of Alejandro Mamani
1975	American Film Festival	The Children Know Viracocha
1975	11th Chicago International Film Festival Merit Awards	Viracocha
1975	11th Chicago International Film Festival Merit Awards	Magic of Catholicism
1976	Chris Bronze Award	Wet Culture Rice
1976	Show Case in Science American Science Film Assoc.	Wet Culture Rice
1977	Margaret Mead Film Festival	Kenya Boran
1978	Margaret Mead Film Festival	Naim and Jabar The Children Know

APPENDIX C

FINAL REPORT

FACES OF CHANGE: A SIX CAMPUS PROJECT TO DEVELOP TECHNIQUES FOR USING FILM IN A MORE PRODUCTIVE WAY IN THE CLASSROOM

Submitted to:

The California State University and Colleges

Office of New Program Development and Evaluation

by

Sheldon H. Harris

FACES OF CHANGE Project

Director

July 15, 1978

Introduction

FACES OF CHANGE, the American Universities Field Staff documentary film project, was conceived and produced by Professor Norman N. Miller. A man of many talents, Norman Miller is an academically qualified political scientist, anthropologist and professional filmmaker who is currently on the staff of Dartmouth College's Medical School. In 1971 Professor Miller and his associates submitted an ambitious plan to the National Science Foundation calling for the Foundation's support for the production of a series of documentary films dealing with primitive Third World agrarian cultures and the challenge these cultures faced from an ever-encroaching modern world. The proposal was funded and the final product is the FACES OF CHANGE series.

Filming took place over a three year period, 1971-1974. Film editing and the production of written support material occupied Miller and his American Universities Field Staff for another three years. In all, 25 films from 5 societies (running in length from 12 to 54 minutes), 25 teaching essays (varying in size from 12 to 24 pages, including maps, tables and bibliographies) and Instructor's Notes and Subject Index (a college-level instructor's guide), a massive Instructor's Bibliography, Disciplinary Task Force Reports (five essays on how FACES OF CHANGE might be used in a variety of social science courses), 39 Fieldstaff Reports (supplementary reading essays prepared by AUFS field advisors on location) were produced. In addition, AUFS has collected thousands of feet of raw footage--some edited, and some unretouched--and deposited copies in the Dartmouth College Library and the Smithsonian Institution's National Anthropological Film Center as separate film research archives. Finally, the AUFS Film Documentary Project

produced two extraordinary supplementary films to the originally conceived 25 film structure: Magic and Catholicism (in Bolivia, running time 34 minutes) and Women in a Changing World (48 minutes running time).

Miller and the AUFS produced the films and support material in the expectation that their films would become "an integral, rather than a peripheral, part of undergraduate instruction." In his Visual Evidence: An Instructional Approach, Miller sums up his cinematographic approach by observing that he is committed to a philosophy of visual evidence that "flows from the premise that certain types of visual materials, particularly films, still photography and maps, can be used as reliable raw data." Moreover, "the viewer/researcher must accept the basic premise that some visual materials are sufficiently representative of reality to support scientific judgments." Each of the films in the series seeks to "provide visual materials as a kind of raw data or primary evidence. There is an emphasis on process, on natural rhythm and pace, often following an event from beginning to end. The goal is to record enough materials on the screen to enable judgments to be made. The format of the materials adds interchangeability and flexibility to this visual evidence." Evidential film provides data that must be "judged useful...for both instructional and research purposes." Consequently, "evidential film is a hybrid of two very different film approaches--the educational documentary and the scientific research film."

To substantiate his rationale and philosophy, Miller selected five agrarian cultures to study and film in depth. The film locations were selected with two criteria in mind: 1) that the entire series would represent "five ecological areas that demonstrate man's (ability) to adapt to different rural environments;" and 2) that an AUFS specialist "with profound

knowledge about the culture to be filmed" be available. Ultimately, the AUFS selected a fishing and farming culture (South China Sea Island), a coastal wet rice culture (Taiwan), an arid steppe dependent on wheat and pastoralism (Afghanistan), a highland grass culture dependent on pastoralism (Kenya), and a high mountain culture with mixed farming (Bolivia) to study.

Film footage was edited to conform to a five by five matrix that incorporates seven categories of change (Agriculture, Economics, Education, Politics, Religion, Society/Culture and Technology). The five key topics: Rural Society, Education, Economics, Women, Religious Beliefs, were recorded for each of the five societies. Five films (2 major ones running between 25 and 50 minutes, and three short 12-17 minute films) illustrated each culture. The matrix, of course, is subject to an infinite number of variables. The end result is a stunning visual and educational experience. The FACES OF CHANGE approach to university level teaching can have long-term, profoundly beneficial implications.

THE CSUC SYSTEM AND FACES OF CHANGE

With final editing of footage completed by the beginning of 1975, AUFS commenced an aggressive campaign to inform the academic community of the FACES OF CHANGE film project. The professional organizations representing the various Social Science disciplines were contacted, and several agreed to permit demonstration sessions of FACES OF CHANGE during the respective organizations' annual meetings. By good fortune, several of the professional Social Science associations held their conventions in California during fall 1975. Norman Miller presented FACES OF CHANGE to the American Political Science Association's annual convention in San Francisco in September 1975. He made a similar presentation in October 1975 in Irvine, this time to the American Anthropological Association's national meeting.

These presentations received overall an enthusiastic reception by most of the Anthropologists and Political Scientists who viewed the films. Key faculty from several CSUC campuses attended these sessions and came away determined to develop a course or several courses within our system which would be based on the FACES OF CHANGE documentary film project. Dean Devere Pentony of San Francisco State University (a Political Scientist), Dean Thomas Watts of CSU, Bakersfield (a Political Scientist), and Professor Dorothy Libby, Chairperson, Department of Anthropology, CSU, Long Beach, were early enthusiasts.

Pentony, Watts, Libby and several CSU, Northridge faculty formed an ad hoc committee to introduce FACES OF CHANGE to the CSUC system. A call was issued for a FACES OF CHANGE conference to meet at the Northridge campus in February 1976. Invitations were mailed to all chairpersons of

every Social Science discipline within the nineteen campus system calling upon them to send representatives to the conference. Some ten campuses as well as Chancellor's Office personnel responded to the call. All told, some forty faculty met with Norman Miller, previewed many of the FACES OF CHANGE films, reviewed the printed literature and resolved to develop a FACES OF CHANGE program.

The most important result coming from the Northridge conference was an agreement reached among six campuses (Northridge, Long Beach, Bakersfield, San Luis Obispo, San Francisco, Chico) to form a FACES OF CHANGE consortium. The six campuses were selected carefully to represent the geographic, demographic and discipline and programmatic thrust diversity inherent within the CSUC system.

A proposal for a grant to fund the development of a new General Education course based on FACES OF CHANGE was formulated. Northridge was designated as the headquarters campus, and Professor of History Sheldon H. Harris was appointed Director of the Project. The 1976 proposal requesting an allocation of approximately $50,000 to fund the project for one year was submitted to the CSUC Office of New Program Development and Evaluation. The proposal called for a series of planning, training and developmental workshops. It requested funds also to purchase sets of the FACES OF CHANGE series for those campuses participating in the program but who lacked the films. This proposal was rejected, ultimately, for being too costly. The principal high cost factor, film purchase requests, was singled out for particular criticism.

In 1977 the consortium submitted a revised application to NPD & E. The new proposal was scaled down considerably from the earlier one. The budget was pared to $20,000 and requests to purchase FACES OF CHANGE film

sets was eliminated. In the interim, three campuses, Bakersfield, Northridge and San Francisco, secured funds from campus resources and purchased complete sets of the FACES OF CHANGE series. Chico, Long Beach and San Luis Obispo, however, were unable to acquire the films and arranged to borrow copies from the three more fortunate institutions.

This more modest proposal was funded by NPD & E for 1977-78. In retrospect, however, several problems which possibly could have been avoided did develop because of the project's limited budget and the cumbersome system within the CSUC operation for informing successful applicants that their proposals were to be funded. The three campuses who borrowed films from the other campuses were at the mercy of the vagaries of the United States Post Office. Periodically, films failed to arrive on time and professors were required to juggle frantically their scheduled lecture or discussion session. This problem, a very serious one for San Luis Obispo, would have been vitiated if the 1976 proposal had been granted.

Equally important, in June 1977 FACES OF CHANGE Project Director Sheldon Harris was informed orally that the 1977-78 proposal would be funded. However, he did not receive an official notification in writing until August 8, 1977. The August 1 grant letter from Vice Chancellor for Academic Affairs Alex C. Sherriffs was sent to President James W. Cleary. A copy was forwarded to Dr. Harris on August 8. Consequently, realistic planning for future workshops and new course offerings could not commence until August 9. The schedule outlined in the proposal, therefore, was revised significantly. Moreover, because of the late start, several campuses (San Francisco, Chico, Long Beach) were unable to schedule spring FACES OF CHANGE courses. The scheduling calendar deadlines at these campuses had passed. Northridge, via some remarkable sleight of hand operations, got its course into the hopper literally within minutes of its deadline.

Nevertheless, the Project Director and the respective five campus coordinators--Dean Thomas Watts, Bakersfield; Associate Professor of Anthropology Arthur Lehmann, Chico; Professor of Anthropology Dorothy Libby, Long Beach; Dean Devere Pentony, San Francisco; and Associate Professor of Sociology John McKinstry, San Luis Obispo--commenced planning strategies in late August, reasonably confident the project would achieve its objectives. These objectives, as stated in the grant proposal, are:

1. To develop a highly innovative General Education course based on FACES OF CHANGE films and taking "into account the fact that the present generation of students are media-oriented."

2. "To involve faculty in developing skills in applying new methods with film as an instructional delivery system in a team-taught classroom situation.

3. "To expand use throughout the CSUC system of a new form of multimedia education.

4. "To establish a program for instructing faculty in these new methods.

5. "To improve student observational, writing and verbal skills.

6. "To accomplish each of the above on an interdisciplinary basis."

APPENDIX D

Reviews of "Faces of Change" Series
(1974-1977)

Note: The number of the Review in the right margin refers to the specific review appended herein.

Contents

1974

American Cinematographer, December 1974.
"Ethnographic Filming in Northern Afghanistan," David Hancock (Unavailable at present) 1

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New York Times, February 16, 1975
"Beautiful Ethnographic Documentaries," Nora Sayre.
Three Afghanistan Films reviewed 2

SIGNS - Journal of Women in Culture and Society, Vol. 1, No. 1, Autumn 1975.
"Audio-Visual Teachinging Materials," Karen Fox, pp. 185-192. Women Films Reviewed 3

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"The Aymara Indians of Bolivia," Dwight B. Heath, p. 100. 4

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"Conference Focuses on Indigenous America," Anthony Stocks and Andrew Miracle,
Bolivian Films, "Latin-American Films Shown." 5

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"Faces of Change: Five Portraits of the Young," Mira Reym Binford, pp. 33-35 6

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"Midwest Region Announces Conference,"
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DEA News, American Political Science Association
Division of Educational Affairs, No. 7, Fall 1975 8
"Women in A Changing World," Jean O'Barr

Political Change: A Film Guide, University of
Minnesota, 1975.
James Morrison and Richard Blue, Kenya Boran
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No. 1, March 1976.
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reviewed, Dr. Charles Hughes, pp. 125-128. 10

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"The Kenya Boran: Appraisals of a Documentary Film
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Vavrus, Charles Eberly, Leo Spitzer, pp. 184-206 11

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pp. 564-566. 15

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"Faces of Change: A Series," Introduction by
Dr. Beatrice Whiting, pp. 751-758. 16

The Professional Geographier, February 1977
"Visual Evidence in Geography," Harm de Blij,
pp. 66-70 17

African Report, January-February 1977
"African Women on Film," Susan Hall, pp. 15-17 18

The History Teacher, February 1977
"Media Reviews: Afghanistan," Joseph Jorgensen, pp. 294-295 19

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"Women in A Changing World," reviewed by Leigh Marlowe, p. 95 20

American Anthropologist, Vol. 79, No. 1, March 1977
"Women in Film: An Introduction," Lousie Lamphere, pp. 192 21

Journal of Developing Areas, Vol. II, No. 3, April 1977.
"Faces of Change: Bolivia," reviewed by Reece H. Jones 22